

M I N I M A L I A

AUCTION

20 October 2015 noon cst

EXHIBITION

6 – 20 October 2015

Monday – Saturday 11 am – 6 pm

980 Madison Ave New York NY

212 585 0200

WRIGHT

M I N I M A L I A

I T A L I A N A R T

F R O M T H E S E C O N D

A V A N T - G A R D E

I N T E R V I S T A

A C H I L L E B O N I T O O L I V A

R O M A , 2 3 G I U G N O 2 0 1 5

*Achille Bonito Oliva è un critico d'arte contemporanea e curatore di importanti mostre, tra cui la 45 edizione della Biennale di Venezia del 1993, Punti Cardinali dell'Arte. Nel 1999 curò la mostra Minimalia: una Linea Italiana del 20 Secolo, presentata per la prima volta a Venezia nel 1997 in Fondazione Querini Stampalia e successivamente riproposta al MoMA PS1 nel 1999–2000. Questa asta ha tratto ispirazione dalla mostra di Bonito Oliva.*

*Elisabeth Del Prete, Specialista Consulente di Wright, con sede operativa a Milano, e curatrice della mostra e dell'asta, ha intervistato Achille Bonito Oliva il 23 Giugno 2015.*

ELISABETH DEL PRETE: A che cosa si riferisce il termine *Minimalia*?

ACHILLE BONITO OLIVA: Io credo che bisogna partire da lontano, finanche da Leonardo che diceva che l'arte, la pittura è cosa mentale. E direi che tutta l'arte italiana ha una radice che si è evoluta nel tempo che parte da questo concetto neoplatonico dell'arte. L'arte è la rappresentazione del mondo delle idee espressa attraverso la figura, la metafora, l'allegoria.

Nel Rinascimento questo concetto si esprime attraverso la profondità prospettica, i canoni di armonia, proporzione e simmetria, e trovano una soluzione nel barocco attraverso il manierismo che introduce il concetto di citazione nella memoria culturale. Nel '500 c'è una frattura: per un momento l'artista non ha fiducia nel futuro in quanto c'è una sorta catastrofe generale: la scoperta dell'America, Lutero che contesta la Chiesa Cattolica, il Sacco di Roma di Carlo V, la nascita della finanza moderna. Ci sono degli eventi storici

N E L M I N I M A L I S M O I T A L I A N O , C I O È  
M I N I M A L I A A L P L U R A L E , C ' È A N C H E  
U N A S E N S I B I L I T À M E D I T E R R A N E A  
C H E P R O D U C E L ' U S O D I U N A  
G E O M E T R I A N O N L I N E A R E M A C U R V A .  
E C C O L ' E R O T I S M O D E L M I N I M A L I S M O  
I T A L I A N O . . .

che mettono in discussione il concetto di invenzione, il concetto che sta alla base di tutta l'arte occidentale, il concetto di azione culturale, di trasformazione, di sperimentazione. Con il manierismo c'è questa sosta molto interessante, la citazione al posto dell'invenzione. Non più il feticcio del

nuovo ma quello di una memoria culturale che recupera i linguaggi del passato e li elabora nel presente.

Tutto questo prosegue nell'arte italiana fino come sappiamo arrivare al grande movimento delle avanguardie che è il Futurismo. Malgrado l'abbraccio mortale del fascismo, nel tempo sempre più si è liberato dai suoi cascami ideologici e politici e si è rilevato un movimento avanzatissimo attraverso l'arte nel mondo. I manifesti di Filippo Tommaso Marinetti sono la sintesi di un interventismo dell'arte in ogni campo. E Giacomo Balla rappresenta direi il momento saliente di un'arte che trova il suo equilibrio tra il post-impressionismo francese e questa tradizione italiana.

Le compenetrazioni iridescenti di Balla sono a mio avviso molto importanti nell'evoluzione generale dell'astrazione a livello mondiale. Alle spalle di questo concetto di riduzione c'è anche una forte spiritualità. Non c'è solo l'ottimismo vitalistico, nietzschiano. Noi possiamo tracciare una sorta di parallelismo tra arte e scienza. Pensiamo anche a Antonio Sant'Elia nell'architettura, pensiamo a Anton Giulio Bragaglia nella fotografia. Nell'evoluzione dell'arte italiana questa linea persiste, pensiamo a Lucio Fontana, poi si passa a Enrico Castellani, Francesco Lo Savio... Ecco che si può arrivare finanche ad artisti che sembrano essere fuori, come due della Transavanguardia Francesco Clemente e Mimmo Paladino, fino ad arrivare agli artisti più giovani, come Alfredo Pirri.

Io ritengo che questo titolo *Minimalia* vuole in qualche modo utilizzare il latino come assonanza, come consonanza, come *genius loci*, come radice. Ma si collega a uno spirito dell'arte internazionale che senza dubbio ha trovato in America una sua grande radicalità attraverso l'arte minimale da Sol Lewitt a Carl Andre et cetera. Quindi era anche il tentativo di indicare l'autonomia di una linea italiana. Roberta Smith nel suo articolo sul New York Times intitolato "Italian minimalism and much much more" sosteneva appunto che il minimalismo italiano non è come il minimalismo americano che ha alle spalle l'aniconismo della cultura ebraica, il tabù dell'immagine. Nel minimalismo italiano, cioè *Minimalia* al plurale, c'è anche una

sensibilità mediterranea che produce l'uso di una geometria non lineare ma curva. Ecco l'erotismo del minimalismo italiano, ecco l'articolazione di un minimalismo che si sviluppa anche attraverso forme e materiali che non appartengono al bagaglio volutamente ridotto del minimalismo americano,

I N T E R V I E W

W I T H A C H I L L E B O N I T O O L I V A

R O M E , 2 3 J U N E 2 0 1 5

*Achille Bonito Oliva is a critic of contemporary art and curator of important exhibitions including the 45th edition of the Venice Biennale in 1993 Punti Cardinali dell'Arte (Art's Cardinal Points). In 1997 he coordinated the influential exhibition Minimalia: An Italian Vision in 20th Century Art presented in Venice at the Fondazione Querini Stampalia and then subsequently at MoMA PS1 from 1999–2000. Bonito Oliva's Minimalia was the inspiration for this sale.*

*On July 23rd 2015, Elisabeth Del Prete, Wright's consulting specialist based in Milan and curator of this exhibition and auction, interviewed the venerable Achille Bonito Oliva.*

ELISABETH DEL PRETE: To what does the term *Minimalia* refer?

ACHILLE BONITO OLIVA: I think we must go back a fair ways, perhaps even back to Leonardo who said that art, painting, is a mental thing. And I would add that all Italian art has some root that has evolved in time, which starts from this Neo-Platonic concept in art. Art is a representation of the world of ideas expressed through figure, metaphor, allegory.

I N I T A L I A N M I N I M A L I S M , T H A T  
I S I N M I N I M A L I A I N T H E P L U R A L ,  
T H E R E I S A L S O A M E D I T E R R A N E A N  
S E N S I B I L I T Y W H I C H G E N E R A T E S  
A U S E O F G E O M E T R Y W H I C H I S  
N O N - L I N E A R B U T C U R V E D . T H E R E I N  
L I E S T H E E R O T I C I S M O F I T A L I A N  
M I N I M A L I S M . . .

In the Renaissance this concept is expressed in prospective depth of field, in its canons of harmony, proportion and symmetry, and they find a new solution during the Baroque thanks to Mannerism which introduced the practice of citing cultural memory. In the 1500s a fracture occurs inasmuch as, for a time, the artist places no faith in the future because of generally iconoclastic conditions: the discovery of America, Martin Luther who questions the Catholic Church, the Sack of Rome by Charles V, the birth of modern finance. These are historical events that put into question the notion of invention, a concept that lies at the base of all western art, the concept of cultural action, of transformation, of experimentation.

With Mannerism we get this very interesting pause—citation instead of invention. No fetishising of the new, but a cultural memory which recovers languages of the past and re-elaborates them in the present.

All this progresses in Italian art, as we know, until we reach the great moment of the movement of the vanguard which is Futurism. In spite of the deathly embrace of Fascism, over time it shed its ideological and political skin and revealed itself to be a very advanced movement crossing art throughout the world. Filippo Tommaso Marinetti's manifestos are a synthesis of artistic intervention in every field. While Giacomo Balla, I would say, represents a salient moment of an art that has found its equilibrium between French Post-Impressionism and this Italian tradition.

Balla's iridescent compenetrations are, to my mind, very important to the general evolution of abstraction across the world. There is also behind this concept of reduction a very strong spirituality. It's not just Nietzschean vitalistic optimism. We can trace a sort of parallelism between art and science. Think of Antonio Sant'Elia in architecture, think of Anton Giulio Bagaglia in photography. Evolution in Italian art along this line persists; think of Lucio Fontana, then moving on to Enrico Castellani, Francesco Lo Savio... This is how we can even reach artists who appear to be outsiders, such as two from the Transavanguardia like Francesco Clemente and Mimmo Paladino, right through to reaching younger artists such as Alfredo Pirri.

I believe that this title, *Minimalia*, intends in some way to use the Latin word for its assonance, for its consonance, as a *genius loci*, as a root. But it is also connected to a spirit in international art which has, without a doubt, tapped a great root in the minimal art from Sol Lewitt to Carl Andre, et cetera. So this was also an attempt to indicate the autonomy of this Italian line. Roberta Smith in her article in *The New York Times*, entitled "Italian Minimalism and much much more" argued that Italian Minimalism is not like American Minimalism which has behind it the aniconic Jewish culture with its taboo against images. In Italian Minimalism, that is in *Minimalia* in the plural, there is also a Mediterranean sensibility which generates a use of geometry which is non-linear but curved. Therein lies the eroticism of Italian Minimalism, therein the articulation of a Minimalism which develops also through forms and materials that do not belong to the intentionally reduced tool-kit of

che è un minimalismo che viaggia, nomade. E questa matrice mediterranea di *Minimalia* degli artisti italiani sviluppa la persistenza di un concetto che con la post-modernità sembrava abbandonare: la progettualità. Le avanguardie storiche hanno portato con sé l'utopia, il desiderio, la volontà di trasformare il mondo attraverso le forme, quindi un progetto. Il Postmodern è il riconoscimento di questa impossibilità in una vita che diventa una manutenzione del presente. L'arte produce resistenza nel presente, ed ecco che in *Minimalia* io metto in evidenza un valore, quello del progetto dolce che significa superamento della superbia progettuale delle avanguardie storiche, ma riconoscimento del valore etico, resistenziale delle forme dell'arte nei confronti del caos che ci circonda. Quindi progetto dolce è il riportare il movimento utopico dell'opera verso un altrove, un non luogo, utopia, utopos, dentro il perimetro del linguaggio capace di permettere attraverso la lettura dell'opera la contemplazione al pubblico di rintracciare e sviluppare nuovi processi di conoscenza.

E D P : La collaborazione con il MoMA PS1 di New York nacque a seguito della sua mostra a Venezia nel '97.

A B O : Vennero a vedere la mostra a Venezia Leo Castelli e Ileana Sonnabend, che la trovarono molto sorprendente. Alcuni conoscevano già molto bene l'arte italiana e con *Minimalia* trovarono la conferma di una storia. E venne anche la mia grande amica Alanna Heiss, direttrice del PS1, con cui avevamo fatto insieme nell'85 la Biennale di Parigi, io, lei e Kasper König. Era nato un grande rapporto, di scambio, di amicizia, di colloquio e di dialogo. Le piacque molto la mostra e chiese di farla in America. La coincidenza volle anche sul piano simbolico che con questa mostra si chiuse il secolo a New York dell'arte contemporanea.

I N V E C E   Q U E S T A   L I N E A   S I   S V I L U P P A   I N   U N A   S T O R I A   D E L L ' A R T E   C H E   A P P A R T I E N E   A L L A   M E N T A L I T À ,   A L L A   C U L T U R A ,   A L L ' A N T R O P O L O G I A   C U L T U R A L E   I T A L I A N A .

E D P : Nel contesto di una mostra sul minimalismo italiano in America, si riconosce in Salvatore Scarpitta un artista chiave, non solo per il suo background culturale italo-americano, ma anche per il suo scambio diretto, avvenuto anche tramite Leo Castelli, con il minimalismo.

A B O : Salvatore Scarpitta è un artista importante per i suoi passaggi da diversi movimenti, dall'informale al minimalismo. Con le sue bende sembra voler proteggere inizialmente la pittura. Successivamente la libera dai suoi canoni tradizionali per approdare nell'oggettistica e al recupero quasi futurista della automobile come oggetto artistico. Ricordo che nella mostra al PS1 ho collocato l'opera di Scarpitta nel montacarichi ed era interessante vedere il movimento in verticale invece che in orizzontale come normalmente le vetture procedono per strada. Quindi un effetto estetico estraniante e nello stesso tempo sorprendente. Ritengo che Salvatore Scarpitta sia uno dei maggiori artisti che abbia saputo coniugare la sensibilità per l'oggetto tipicamente americana e il senso della forma tipicamente italiano.

E D P : Nel saggio pubblicato sul catalogo della mostra al MoMA PS1 "Minimalia and Minimalism", Arthur Danto arriva a definire *Minimalia* come 'Marginalia del Minimalismo', riferendosi alle opere d'arte italiane che rimangono al di fuori dei canoni primari della Minimal Art pur mantenendo un dialogo diretto con opere minimaliste. Lei è d'accordo con questa interpretazione di *Minimalia*?

A B O : Arthur Danto riconosce in questa mia proposta non solo un'autonomia teorica ma anche una autonomia linguistica creativa degli artisti, questo è molto importante. *Marginalia* perché sviluppa un gusto dell'arte, una ricerca che non è al centro del mercato che nel minimalismo americano trova il suo rigoglio, se si può dire. Invece questa linea si sviluppa in una storia dell'arte che appartiene alla mentalità, alla cultura, all'antropologia culturale italiana.

E D P : Lo scorso Autunno la rivista americana *October* pubblicò un articolo sulla mostra *Vitalità del Negativo nell'arte italiana 1960/70*, da lei curata nel 1970 a Palazzo delle Esposizioni di Roma. La mostra fu molto importante perché marcò l'inizio degli *Incontri Internazionali dell'Arte* fondati da Graziella Lonardi Buontempo. Si può dire che *Vitalità del Negativo* già dal 1970 abbia posto le premesse per lo sviluppo del concetto di *Minimalia*?

A B O : Senz'altro, perché in *Vitalità* ci sono già alcuni protagonisti, da Castellani a Lo Savio, da Merz a Mulas, da Scheggi a Gianni Colombo. Io ho estratto anche dai movimenti dei vari gruppi quegli artisti più consoni per rappresentare un concetto che ha una sua complessità.

*Vitalità del Negativo* pone nel suo titolo il problema della creazione, la coscienza infelice dell'artista, il momento storico particolare in cui c'era la contestazione, il terrorismo che cominciava. C'era questa egemonia della politica che aveva ridotto gli artisti ad "angeli del ciclostile". Invece io estraendo questi artisti evito i raggruppamenti e segnalo figure che puntano sulla autonomia dell'arte e non sulla sua eteronomia; e questo titolo, *Vitalità del Negativo*, vuole anche rendere testimonianza di quello che è l'aspetto biografico degli artisti.

Una forma che senz'altro esiste al di fuori della vita di un artista ma che ne è anche una traccia. Quindi fu una mostra che creò degli effetti ben particolari, soprattutto per il suo allestimento e il suo percorso, in quanto io introdussi il concetto di scrittura espositiva: perché io penso che un critico si esprima a tre livelli di scrittura: quella saggistica con i libri; quella espositiva con le mostre in cui al posto delle parola ci sono le opere collocate nello spazio secondo un percorso; e il terzo è l'aspetto comportamentale dove il comportamento del critico diventa compartecipe, protagonista, complementare, creazione e riflessione. Produce una autorità del suo lavoro e direi anche della ricerca degli artisti. Come effetto della scrittura espositiva ricordo un'altra cosa che scandalizzò: era la sequenza degli spazi dove non c'era una cronologia scolastica. Anzi quando poi ho fatto *Contemporanea* sempre con *Gli Incontri Internazionali dell'Arte* con Graziella Lonardi Buontempo nel parcheggio di Villa Borghese, la mostra dal '73 e indietreggiava fino al 1955, un percorso a ritroso perché lo spettatore vive nel presente e recupera come memoria le opere. Quindi, non dare per scontato il passato e imporlo come autorità, ma aiutare il recupero del

American Minimalism, which is a traveling, nomadic minimalism. This Mediterranean matrix of *Minimalia* by Italian artists has developed the persistence of a concept which appeared to have been abandoned with post-modernity: having a project. The historical avant-gardes brought with them utopia, the desire, the will to transform the world through form, so they had a project. Postmodernism is the recognition that this is impossible when life becomes merely maintaining the present. Art produces resistance in the present, and so in *Minimalia* I emphasize a value, that of a soft project, that is, overcoming the overly proud projects of the historical avant-garde while recognizing a moral value to the resistance of forms of art confronting the chaos surrounding us. So this soft project brings back a utopian movement of a work of art toward another place, a non-place, utopia, *utopos*, within the perimeter of a language which is capable of allowing the public, by reading the work and its contemplation, to retrace and develop new processes for acquiring knowledge.

E D P : Your collaboration with MoMA PS1 in New York occurred after your exhibition in Venice in 1997.

A B O : Leo Castelli and Ileana Sonnabend came to see the Venice show which they found very exhilarating. Some already knew Italian art very well and in *Minimalia* they found confirmation of this history. My great friend Alanna Heiss, director of PS1 also came to see the exhibition. She, Kasper König and I had put together the '85 Paris Biennial. A great relationship built on exchanges, friendship, conversation and dialogue grew out of it. She liked the show very much and she asked to bring it to the States. By coincidence, even on a symbolic level, this show brought to a close the last century of contemporary art in New York.

E D P : In the context of an exhibition on Italian Minimalism in the States, a figure like Salvatore Scarpitta emerges as

T H I S   P U R S U I T ,   I N S T E A D ,   D E V E L O P S   A L O N G   A   S T O R Y   O F   A R T   W H I C H   B E L O N G S   T O   A   M E N T A L I T Y ,   A   C U L T U R E ,   A   C U L T U R A L   A N T H R O P O L O G Y   W H I C H   I S   I T A L I A N .

a key artist, not just because of his Italian-American cultural background, but also because of his direct contact, also through Leo Castelli, with Minimalism.

A B O : Salvatore Scarpitta is an important artist in particular for the steps he has taken from informal art to Minimalism. At first it seems that with his bandages he is trying to protect the painting. Subsequently, he frees painting by placing a greater focus on the art object, arriving at the almost futuristic recovery of the automobile as an art object. I remember that at PS1 I placed one of Scarpitta's automobiles in an heavy-duty elevator. It was interesting to see the car moving vertically instead of horizontally as it would on the road. Placing the work in an elevator created an aesthetic effect that was both surprising and estranging. Salvatore Scarpitta is a major artist who has managed to combine the sensibility for the object that is typically American with the sense of form that is typically Italian.

E D P : In the essay published on the catalogue of the show at MoMA PS1, "*Minimalia* and Minimalism," Arthur Danto came to define *Minimalia* as "Minimalist Marginalia," with reference to the Italian works of art that remain outside of the primary canons of Minimal Art while maintaining a direct dialogue with Minimalist work. Do you agree with this interpretation of *Minimalia*?

A B O : Arthur Danto recognized in my initiative not just the presence of a theoretical autonomy but also an autonomy in the creative language of these artists, this is very important. 'Marginalia' because it developed an appreciation for this art, for an artistic pursuit which does not lie at the heart of the art market—most luxuriant around American Minimalism, if one can speak this way. This pursuit, instead, develops along a story of art which belongs to a mentality, a culture, a cultural anthropology which is Italian.

E D P : Last fall, the US magazine, *October*, published an article on *Vitalità del Negativo nell'arte italiana 1960/70* (The Vitality of the Negative in Italian Art 1960/70) an exhibition you curated in 1970 at Rome's *Palazzo delle Esposizioni* (Exhibition Hall). This was an important show because it marked the beginning of the *Incontri Internazionali dell'Arte* (International Art Meetings) founded by Graziella Lonardi Buontempo. Might one say that, as early as 1970, the *Vitalità del Negativo* show had laid the foundations for the development of the concept of *Minimalia*?

A B O : Without a doubt, because that show already included a number of *Minimalia*'s protagonists, from Castellani to Lo Savio, from Merz to Mulas, from Scheggi to Gianni Colombo. I also drew from the movements of various groups of artists those who were best suited to represent this notion which has its own complexity. *Vitalità del Negativo* raised in its title the question of creation, of the unhappy conscience of the artist at a particular historical moment marked by protest, and budding

terrorism. There was this hegemony of politics which was reducing artists to "angels of the mimeograph".! Whereas, in selecting these artists I avoided groupings and signaled people who were working on the autonomy of art and not on its heteronomy and this title, *Vitalità del Negativo*, was also intended to give proof of the biographic aspect of these artists—a form that is surely present outside of the life of an

artist but which is also a trace of this life. So this show created quite particular effects, especially in its installation and its exhibitive itinerary insofar as I introduced a notion of exhibitive writing: because I believe that a critic expresses himself at three levels of writing: in essays in books; in exhibitions in shows in which instead of words there are words placed in space according to an itinerary; and, thirdly, in one's behavioral aspect in which the behavior of the critic shares in participation, in agency, in complementarity, creation and reflection. There is authority in his work and, I would say, even in the selection of artists. One effect of this exhibitive writing I wish to recall is something which caused scandal: the sequence of spaces lacked an academic chronology. Indeed, when I mounted the *Contemporanea*, again for the *Incontri Internazionali dell'Arte* with Graziella Lonardi Buontempo, in the parking lot of Villa Borghese, the show went from '73 back to 1955, going backwards, because a spectator lives in the present and recovers, as if by remembering them, the earlier works.

passato attraverso un percorso contemplativo, conoscitivo dello spettatore. Quindi tutti questi concetti produssero uno shock estetico, discussioni. Ci fu chi era d'accordo, chi era scandalizzato. Ma alla fine diciamo tutto questo ha prodotto non solo degli effetti ma una rivoluzione di costume curatoriale. Al tempo ancora non esisteva la figura del curatore. Io ero l'espressione di una generazione del critico totale: insegnavo all'università, scrivevo sui giornali, sviluppavo nuovi concetti, realizzavo delle mostre, attraversavo le televisioni, i media, poi nell'80 feci anche i miei nudi su *Frigidaire*, quindi anche un senso del gioco, il superamento di un perbenismo culturale accademico. Liberare la figura del critico da ogni aura retorica. E quindi anche le mostre che ho fatto hanno avuto sempre questa capacità di bucare il luogo comune.

E D P : Nella mostra del '70 *Vitalità del Negativo* parla di una linea orizzontale infinita, di un vero e proprio recupero da parte dell'artista di una posizione orizzontale nei confronti del mondo dove invece predilige una realtà determinata da una programmazione al vertice del sistema. In *Minimalia* parla invece di una linea curva legata a una geometria mediterranea e cosmopolita dell'arte. Come si sviluppa il concetto di linea, da una posizione orizzontale in *Vitalità* a quella curva in *Minimalia*?

A B O : Teniamo conto che siamo nel '70 e questa linearità era il tentativo di concludere la lunga marcia dell'arte per abbracciare la vita. Si sviluppa la Body Art, tutta una serie di linguaggi dove la linearità o la orizzontalità era proprio il tentativo di creare un cortocircuito tra arte e vita.

Nel '75 scrivo "L'Ideologia del Traditore", una rilettura moderna del manierismo che dimostra quanto sia rivoluzionario il manierismo rispetto proprio al Rinascimento attraverso la citazione, e come già il manierismo introduce il lato concettuale dell'arte. E poi dopo due anni comincio a teorizzare la Transavanguardia che è un'arte di transito, di attraversamento, di transizione, di contaminazione, di eclettismo stilistico, alla ricerca identitaria del soggetto creatore. Quindi procedendo, tutto questo ha portato a riconoscere l'individuazione di una linea che aveva la capacità di riconoscere anche i temi della post-modernità e di parlare di una curvatura che è proprio il segno, una dimostrazione di ogni rigidità e di un gioco tra soggettività dell'artista e oggettività dell'opera.

E D P : Molto interessante questo approfondimento della linea tenendo in considerazione gli scritti del critico e storico dell'arte Filiberto Menna sulla "Linea Analitica", l'aver tracciato una linea analitica dell'arte moderna partendo da Seurat, Cezanne, Duchamp fino a Kosuth.

T E N I A M O   C O N T O   C H E   S I A M O   N E L  
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I L   T E N T A T I V O   D I   C O N C L U D E R E   L A  
L U N G A   M A R C I A   D E L L ' A R T E   P E R  
A B B R A C C I A R E   L A   V I T A .

A B O : Diciamo che mentre la linea analitica di Menna ha una matrice che parte anche da Mondrian eccetera, che per coerenza si sviluppa attraverso appunto la ricerca di quegli artisti che lavorano sull'analisi del linguaggio, io ho operato invece su un concetto meno circoscritto, più aperto, capace di cogliere l'aspetto appunto analitico ma anche quello sintetico. Di tenere insieme come dicevo prima anche il tema dell'identità

dell'artista e *Minimalia* raccoglie appunto mi pare una famiglia di artisti che non sono parenti tra loro ma che in maniera individuale sono portatori di un'avventura personale ma che corporalmente parlano una lingua che ci appartiene.

E D P : In *Minimalia* viene data particolare attenzione all'arte programmata nelle sue declinazioni cinetiche-visive. Le avanguardie italiane, Gruppo T, Gruppo N, Gruppo Zero, così come anche quelle europee in Germania, Francia e Spagna, diventano gruppi organizzati di ricerca. Cosa indica questo avvicinamento dell'arte verso metodologie scientifiche e procedimenti di carattere analitico?

A B O : Come i gruppi politici che organizzano per un comune sentire, gli artisti sviluppano delle comunità culturali e specialmente nel nord Italia dove si sente molto il problema della industrializzazione, della divisione del lavoro, della fabbrica, dei materiali, e quindi c'è anche la ricerca dei materiali capaci di rappresentare la contemporaneità.

E D P : È interessante come usino la terminologia del 'gruppo', il gruppo seguito da una lettera, ricorda quasi gruppi di laboratorio.

A B O : Loro vogliono demitizzare il concetto dell'arte. Il teorico è Giulio Carlo Argan, che avendo scritto un libro fondamentale sul Bauhaus, sul culmine di un momento storico in cui le avanguardie si erano messe a servizio dell'umanità in maniera nobile, in tutti gli aspetti. Quindi riprendevano quel modello che Argan aveva sviluppato segnalando e incoraggiando in qualche modo con la sua teoria quelli che erano questi gruppi che si erano formati e che si sviluppavano. Il codice della lettera unica, la ripresa tipica dell'abbreviazione da laboratorio che superava il romanticismo dei movimenti. Il movimento veniva sintetizzato in una formula.

E D P : La Pittura Analitica viene spesso letta in relazione al post-minimalismo americano. Tra i precursori di questo linguaggio viene identificato Francesco Lo Savio, a cui si da il merito di aver raffinato un linguaggio basato sull'analisi degli elementi strutturali dell'arte, lo spazio e la luce. Quanto ha inciso la ricerca analitica di Lo Savio sullo sviluppo del minimalismo Americano?

A B O : Diciamo che Lo Savio senz'altro è quell'artista che radicalizza il tema della luce, della forma, il passaggio dalla pittura alla scultura. L'analisi della superficie in una città barocca come Roma. Quindi questo va in qualche modo testimoniato come un atto rivoluzionario di una solitudine creativa che nasce anche da una visione interiore dell'arte, se posso usare la parole, spirituale.

Lo Savio poi si è suicidano nel '63, lo stesso anno il cui è morto anche Yves Klein, un altro grande artista. È stato un anno di moria come si dice in campagna, molto pesante. Ma diciamo che l'influenza di Lo Savio sull'arte americana esiste come cronologia, non che Lo Savio direttamente abbia influenzato l'arte americana. Lo Savio ha anticipato il minimalismo. Io credo che l'arte sia universale, non sono un critico

patriottico. E naturalmente anche Lo Savio è stato influenzato da un contesto culturale, da una storia dell'arte che affonda nelle avanguardie storiche europee. Ancor più eroico pensare la rivoluzione della Pop Art, che è stata una grande rivoluzione, la Pop Art è un fenomeno anglosassone, inglese e americano. Andy Warhol penso sia il Raffaello della società di massa americana che ha dato classicità all'oggetto di consumo. La Pop

The idea was not to take the past for granted and impose it authoritatively, but to help in recovering the past by means of a contemplative and re-acquainting itinerary for a spectator. So all these concepts produced esthetic shock, discussions. Some were okay with this, others scandalized. But, overall, we can say that all this produced not just changes but a revolution in curatorial practice. At that time, the figure of the curator didn't exist. I was the expression of a generation of total critic: I taught at university, I wrote for the press, I was developing new concepts, and realizing exhibitions, I would appear on television and the media, then in the 80s I even showed my nudes on *Frigidaire* [a comic-book magazine], so I was showing a sense of play, another way of overcoming academic cultural conformity. Trying to liberate the figure of a critic from any rhetorical aura. In a like manner, the shows I have done have always had this same capacity to puncture common place approaches.

E D P : In the 1970 show, *Vitalità del Negativo*, you wrote about an infinite horizontal line, of a genuine recovery on the part of artists of a position on the same horizon with respect to the world which, instead, tends to privilege a reality determined by programming coming down from the top of the system. Now, in *Minimalia*, you write about a curved line tied to a Mediterranean cosmopolitan geometry of art. How has this concept of line, from its horizontal disposition in *Vitalità* to its curvature in *Minimalia* developed?

A B O : Consider that we were in 1970 and that this linearity was an attempt to conclude the long march of art to embrace

C O N S I D E R   T H A T   W E   W E R E   I N  
1 9 7 0   A N D   T H A T   T H I S   L I N E A R I T Y  
W A S   A N   A T T E M P T   T O   C O N C L U D E  
T H E   L O N G   M A R C H   O F   A R T   T O  
E M B R A C E   I T S   L I F E .

its life. Body Art is developing then, a whole raft of languages in which linearity or horizontality were precisely attempts to create a short-circuit between art and life.

In '75 I wrote "*L'Ideologia del Traditore*" ("The Ideology of The Traitor,") a modern re-reading of Mannerism which demonstrated just how revolutionary Mannerism was with respect to the Renaissance by introducing the practice of citing, and of how mannerism had introduced the conceptual side of art. Then, two years later, I began to theorize the Transavanguardia which is art in transit, crossing over, in transition, an art of contamination, of stylistic eclecticism, in search of the identity of its creating subject. So, all this being in progress brought to recognition the individuation of a line which had the capacity to recognize the themes of post-modernity and to speak of a curvature which is precisely the sign, a demonstration of every rigidity and of the play between the subjectivity of the artist and the objectivity of the work.

E D P : This in-depth analysis of the line is very interesting, bearing in mind the writing of the Italian critic and art historian Filiberto Menna on *Linea Analitica* which traced an analytic line for modern art starting from Seurat, Cezanne, Duchamp, reaching right up to Kosuth.

A B O : Let's say that whereas Menna's analytic line has origins that include Mondrian and such, which coherently develops

across the research of those artists who work on the analysis of language, I operated from a less circumscribed, more open concept, capable of capturing the analytic aspect but also its synthetic one, and of keeping this together, as I said before, with the theme of artist's identity. *Minimalia* brings together, it seems to me, a family of artists who are not closely related to one another but who in individual ways each bear a personal adventure but who as a body speak a language which belongs to us.

E D P : In *Minimalia* particular attention is devoted to programmed art in its kinetic-visual declinations. The Italian avant-gardes, Gruppo T, Gruppo N, Gruppo Zero just as European ones in Germany, France, and Spain became organized research groups. What does this rapprochement of art with scientific methodologies and with procedures with an analytic character indicate?

A B O : Just as political groups organize themselves where they share a common sentiment, so artists develop cultural communities, this especially in the north of Italy where problems connected to industrialization, to the division of labor, to factories, and to different materials are strongly felt so that there is also much research into materials capable of representing this contemporary condition.

E D P : It is interesting how group terminology has been adopted—a group followed by a letter—almost brings to mind laboratory groups.

A B O : They want to demystify the concept of art. Giulio Carlo Argan is their theoretician. He had written a fundamental book about Bauhaus right at the culmination of a historical moment in which avant-gardes had placed themselves at the service of humanity in a noble fashion, from every point of view. Thus they were reclaiming a model that Argan had developed, pointing out and encouraging in some way, by means of his theory, what these groups, which had already formed themselves and were developing, actually represented. The single letter code, taken up from laboratory practice, overcame the romantic idea of a movement; the movement was summed up in a formula.

E D P : Pittura Analitica is often viewed in relation to American post-Minimalism. The precursors of this language are thought to include Francesco Lo Savio, who had the merit of having developed a language based on the analysis of the structural elements of art, space and light. How much has Lo Savio's analytic research contributed to the development of American Minimalism?

A B O : Let's say that Lo Savio is without a doubt the artist who radicalizes the theme of light, of form, of the passage from painting to sculpture. The analysis of surfaces in a Baroque city such as Rome. So this must in some way be recognized as a revolutionary act in creative solitude which is born from an interior vision of art which is, if I may be allowed the expression, spiritual. Lo Savio then killed himself in 1963, the same year that Yves Klein died, another great artist. It was a year of blight, as they say in the countryside, very heavy, etc. Still we can say that the influence that Lo Savio exercises on American art is apparent in the chronology. It's not that Lo Savio directly influenced American art. Lo Savio anticipated Minimalism. I think that art is universal; I am not a patriotic critic. And naturally Lo Savio himself was influenced by his cultural context, by a history of art which taps into the historical European avant-gardes .

Arte invade l'Europa nel senso benefico e i tentativi pop artistici in Italia e in altri paesi europei a mio avviso sono assolutamente inautentici, perchè non c'era questa flessibilità pragmatica verso il quotidiano. L'America ha avuto alle spalle un grande artista europeo che si chiama Duchamp che nel 1912 va in America e come sappiamo va all'Armory show e realizza queste grandi mostre sulle avanguardie europee. L'antropologia americana si misura con il ready made e arriva ad assumere l'oggetto senza più nessuna ebbrezza surreale o spaesante. Crea un dialogo alla pari.

E D P : Nel 1999 *Minimalia* ha consolidato l'attenzione degli Stati Uniti verso l'arte Italiana. A distanza di 15 anni dalla mostra di New York, com'è cambiato l'approccio internazionale nei confronti dell'arte italiana di questo periodo?

A B O : Il numero di *October* dell'Autunno scorso testimonia anche direi proprio l'onestà puritana della cultura americana che dopo 45 anni dedica 20 pagine della mostra *Vitalità del Negativo* fatta nel '70 a Roma e ne sviluppò una rilettura. Non dimentichiamo che in mezzo c'è il successo della

V U O L E   S E G N A L A R E   N O N   S O L O  
U N   I T I N E R A R I O   C R O N O L O G I C O ,  
M A   Q U A N T O   U N A   C O N T E S T U A L I T À  
Q U A L I T A T I V A   D I   O P E R E   C H E  
R E S I S T O N O   A L   T E M P O .

Transavanguardia che approda in America all'inizio degli anni 80. E anche con un'onestà culturale tipica del contesto americano che riesce ad assimilare le differenze, ad accettare ciò che non può produrre dall'interno e a riconoscerne la valenza e il valore. Poi si arriva a *Minimalia* senza scandalo, in maniera armoniosa e richiesta da Alanna Heiss del PS1 del MoMA.

*Minimalia*, nel suo percorso partendo da Balla, vuole segnalare non solo un itinerario cronologico, ma quanto una contestualità qualitativa di opere che resistono al tempo. Da parte mia c'è un riconoscimento a questa onestà che permette di allargare gli orizzonti e che permette a un paese come gli Stati Uniti di avere una accoglienza culturale.

Even more heroic, however, was the Pop Art revolution, a great revolution. Pop Art was an Anglo-American phenomenon. Andy Warhol, I think, was the Raphael of the US society of mass consumption; he gave the aura of classics to objects of mass consumption. Then Pop Art invades Europe, in a beneficial sense, while attempts at Pop Art in Italy and elsewhere in Europe were, in my opinion, absolutely inauthentic because there just wasn't this pragmatic flexibility towards what was quotidian. America had experienced a great European artist called Duchamp who in 1912 goes to the States and, as we know, goes to the Armory show where he puts on these great exhibits on the European avant-gardes. American anthropology measured itself with ready-made and achieved an attitude toward these objects without holding any longer any sense of surreal intoxication or displacement. It created a dialogue among equals.

E D P : In 1999 *Minimalia* consolidated US attention toward Italian art. Fifteen years after that show in New York what has changed in the international reception toward Italian art of this period?

A B O : Last fall's issue of *October* also witnessed, I would say, the puritan honesty of American culture which, forty-five years later dedicates 20 pages to a show, *Vitalità del Negativo*, which took place in 1970 in Rome, and develops a re-reading of it. Let us not forget that in between we witnessed the success of Transavanguardia which reached US shores at the beginning of the 80s. This happens also thanks to a cultural honesty that is typical of the American context which is able to assimilate differences, to accept what it cannot produce itself and to recognize its valence and value. Then we come to *Minimalia* without giving scandal, in a harmonious manner following Alanna Heiss's request for MoMA's PS1.

M I N I M A L I A   S O U G H T   T O   S I G N A L  
N O T   J U S T   A   C H R O N O L O G I C A L  
I T I N E R A R Y   B U T   A   Q U A L I T A T I V E  
C O N T E X T   O F   W O R K S   W H I C H   H A V E  
S T O O D   T H E   T E S T   O F   T I M E .

Starting its progression with Balla, *Minimalia* sought to signal not just a chronological itinerary but a qualitative context of works which have stood the test of time. For my part, I pay homage to this honesty which allows you to broaden your horizons and which allows a country like the United States to be so culturally welcoming.

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<sup>1</sup> English translation of 'angeli del ciclostile'. This is an Italian saying that refers to the role of women who participated in the student protests in 1968. They were known as 'angeli del ciclostile' because they were often assigned the mere task of distributing flyers during protests and events.

Dadamaino has gone beyond the 'issue of painting': there are other dimensions that inspire her work. Her paintings fly the flag of a new world. They introduce a new significance: they are not satisfied with saying things other ways. They say new things.  
Piero Manzoni



Giorgio Lotti / Mondadori / Getty Images

100

**DADAMAINO**  
(**EDUARDA EMILIA MAINO**) 1930–2004  
Volume  
1958

waterpaint on canvas  
15 ¾ × 11 ¾ inches (40 × 30 cm)

Signed, titled and dated to verso 'Dadamaino Volume 1958'.  
This work is registered with the Archivio Dadamaino,  
Milan, under number 389/11. This work is accompanied by  
a certificate of authenticity issued by the Archivio Dadamaino.

**\$40,000 – 60,000**

Provenance  
Studio Gariboldi, Milan  
Matteo Lampertico, Milan  
Galleria Tega, Milan  
Private collection, Milan



The ludic element has had a particularly important role, although not an exclusive one, for the artists of Gruppo T and in the work of Grazia Varisco in particular. In the work of these artists the idea of the game takes on a complex meaning, a philosophical connotation I would say, indicating free and spontaneous activities which as such contain their premises and goals.

Hence the attention that the artist has always put on the element of chance: I mean that Grazia Varisco, like her companions, intended to create the work based on project design, where this did not have to pretend to encompass, in its constitution a priori, all the explanatory possibilities of the object, but rather indicate an understanding of an element of uncertainty that would guarantee an open field of formal possibilities.

The kinetic works of Varisco were born within this poetry which has also been referred to, in the early Sixties, as "Arte Programmata", a type of art that operates on the basis of two complementary principles, that of order and chance.

Filiberto Menna

101

GRAZIA VARISCO b. 1937

Tavola magnetica 4 + 3  
1960

mobile magnets on steel  
26 x 6 1/2 inches (66 x 15 cm)  
Signed and titled to verso 'Tavola magnetica  
4 + 3 Grazia Varisco'.

\$20,000 – 30,000

#### Literature

*Great Expectations #1*, Cortesi Gallery exhibition catalog, pg. 39 illustrates this work  
*Grazia Varisco, Filo Rosso: 1965/2015*, Cortesi Gallery exhibition catalog, no. 7 illustrates this work

#### Exhibited

*Great Expectations #1*, 2014, Cortesi Gallery, Lugano  
*Grazia Varisco, Filo Rosso: 1965/2015*, 2015, Cortesi Gallery, Lugano

#### Provenance

Private collection, Europe



The *Dinamica Circolare* series thwarts our innate desire to create meaningful order out of complex visual data, contradicting a central principle of Gestalt psychology, a field Apollonio has researched extensively. Instead, she introduces synchronous visual events that require our attention to oscillate between opposing spatial and temporal possibilities, culminating in a perceptual liberation or “crisis,” depending on one’s point of view.  
Joseph Houston



Thomas Lohnes / AFP / Getty Images

102

MARINA APOLLONIO b. 1940

*Dinamica circolare* 6Z+HO66  
1968–2010

enamel on wood and rotating mechanism  
33¾ × 33¾ inches (86 × 86 cm)  
Signed, titled, inscribed and dated to verso 'Dinamica circolare  
6Z+H O66 Um. 86 × 86 1968–2010 M. Apollonio smalto  
sintetico su legno meccanismo rotante'.

\$15,000–20,000

Literature

*Visions: Programmed and Kinetic Art*, Galleria Nuovo Spazio  
exhibition catalog, ppg. 24–25 illustrate this work  
*Marina Apollonio*, 10 A.M. ART exhibition catalog, pg. 114  
illustrates this work

Exhibited

*Visions: Programmed and Kinetic Art*, 28 September–26  
October 2013, Galleria Nuovo Spazio, Udine  
*Marina Apollonio: Retrospective Exhibition*, 10 January–11  
April 2014, 10 A.M. ART, Milan

Provenance

Private collection, Europe







Artists from Gruppo T, Rome 1961. From left:  
Grazia Varisco, Gabriele De Vecchi, Giovanni  
Aneschi, Gianni Colombo, Davide Boriani,  
Photo courtesy of Cortesi Gallery

103

GRAZIA VARISCO b. 1937

Schema Luminoso Variabile R.3.D

1963

Perspex, wooden light box and electric motor

19 3/4 x 19 3/4 inches (50 x 50 cm)

Signed, titled and dated to verso 'Grazia Varisco Schema  
Luminoso Variabile R.3.D. 1963'. This work is unique.

**\$30,000 – 40,000**

Literature

*Grazia Varisco: Se...*, Museo della Permanente exhibition  
catalog, pg. 37 illustrates this work

Exhibited

*Grazia Varisco: Se...*, 2012, Museo della Permanente, Milan

Provenance

Private collection, Milan



I must point out that, with few exceptions, my kinetic works have always in fact been static works. It's always the viewer's observance from a variety of view points that changes his/her perception and produces kinetic effects. Paradoxically, my work could even be considered a denial of motion. If you are able to see the movement where there is none, this means that the movement is, perhaps, only an invention of man.  
Alberto Biasi



Photo courtesy Alberto Biasi - Opere dalla Collezione Prestini, Corsivo Books, Brescia 2014

104

ALBERTO BIASI b. 1937

Dinamica visiva

1981

aluminum and PVC relief on wooden board

17 x 8 inches (43 x 20 cm)

Signed, dated and titled to verso 'Alberto Biasi

1981 Dinamica visiva'.

**\$15,000-20,000**

Provenance

Private collection, Milan



105

ENRICO CASTELLANI b. 1930

Superficie bianca

1965

acrylic on shaped canvas

39 ½ h x 39 ½ w inches (100 x 100 cm)

The authenticity of the work has been confirmed by the Archivio Castellani, the registration number is forthcoming. Sold with a copy of the original invoice from Galleria dell'Ariete.

**\$600,000 – 800,000**

Exhibited

*Geometric Abstraction*, 17 May – 30 June 1985,  
Midwest Museum of American Art, Elkhart, Indiana

Provenance

Acquired from Galleria dell'Ariete, Milan in 1966  
Thence by descent

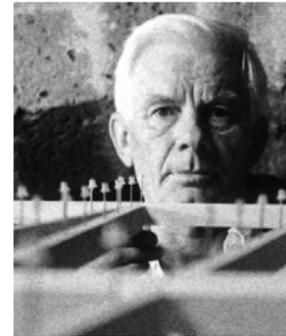


I always start from the perimeter in which I build the arithmetical subdivisions which are the starting point [...], what happens within the surface is random [...] a randomness controlled by what I have predisposed on the perimeter [...], causality is generated by arithmetical progression. **Enrico Castellani**

## A POETIC MANIFESTO

ADACHIARA ZEVI

Enrico Castellani's *Superficie bianca* (*White Surface*) of 1965 is a poetic manifesto: monochrome, with pinpricks uniformly distributed on its surface "all-over." The first *Superficie a rilievo* (*Surface with relief*) was made six years earlier when the artist, born in Rovigo (Veneto) in 1930, who then moved to Brussels to study art at the Académie Royale des Beaux-Arts and architecture at the École nationale supérieure de la Cambre, reached Milan. He worked in the studio of the architect Franco Buzzi to support himself and he actively took part in the intense and lively artistic life of Milan. Impatient with the tired repetitions of Surrealist, Expressionist, or informal models, he finds a stimulating point of reference in the volcanic Piero Manzoni; their collaboration, which will last up to the death of Manzoni in 1963, finds expression in the publication, between 1959 and following year, of two special issues of the review, *Azimuth* which was open to new ferments, intent on starting a new page. The first number carried out reconnaissance: while Lucio Fontana, Castellani, Manzoni, Yves Klein, the German Zero Group were all preaching subtraction, there moved alongside the inclusive Neo-Dada and Pop Art of Jasper Johns, Robert Rauschenberg, and Mimmo Rotella, acknowledging paternity to Kurt Schwitters and Francis Picabia. Significantly, the editorial, "Beyond painting," was dedicated to Fontana: "He was an innovator, this we all understood, and not just in Milan. We were fascinated by his conception of space, we sensed that his thoughts opened onto untrammelled territory, never before explored."<sup>1</sup> After having probed all the languages, from figurative to abstract, from rationalism to informal,



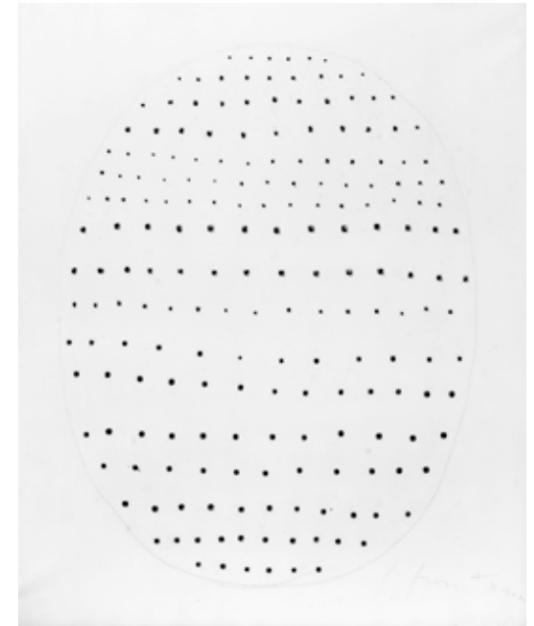
Enrico Castellani in his studio, Celleno, 1984  
Photo Nataly Maier

Fontana preached and practiced leaving behind the canonical dimensions "of painting, of sculpture, of poetry and of music," in favor of "a greater art in accordance with the needs of a new spirit [...]; breaking with the art that came before to bring about new conceptions [...]; the passage from abstractivism to dynamism."<sup>2</sup> He pierced and slashed canvas preventing its function as representative screen in *Concetto spaziale*; he canceled architectural space in darkness, denying its containing function in *Ambiente spaziale a luce nera* (*Spatial environment with black light*): he reduced sculpture to a string hanging in space canceling its mass.

In the second issue of the review, of 1960, the subtractive tendency wins, the inclusive one is routed: dictating the terms of the "new artistic conception" are Castellani, Manzoni, and Otto Piene in texts in Italian, English, and French. In the opening text, "Continuità e nuovo" (Continuity and new) Castellani revealed his unsuspected historical points of reference: Piet Mondrian and Jackson Pollock. Whereas the former, by reducing his artistic vocabulary to lines, surfaces, and fundamental colors, reaches "a form of art reduced to the semantics of its language... the only possible form of art," Pollock, freeing Surrealist automatism from all psychic ponderings, affirms as "the last resort, the automatic physical gesture" and, excluding any return "to an art of representation or of interpretation of subjective phenomena, reaches the ideal of concrete painting."<sup>3</sup> How then to update the lessons of Mondrian and Pollock "beyond painting," in light of Fontana's revolution? This is the dilemma which tormented Castellani

in 1959 when he concluded his brief informal stint, undergone without great conviction, displaying contained gestures and material consistencies, and a tendency to saturate a surface with a prevalently white paint, alive to Mark Tobey's white writing. Emptying and saturating surfaces, after all, though apparently an oxymoron, were part of the heritage of Mondrian and Pollock and they appeared to Castellani to be the only alternatives to composition. In *Libera dimensione* (*Free dimension*), in the same issue of *Azimuth*, Manzoni concurred: "unique, unlimited, absolutely dynamic: infiniteness is rigorously monochromatic or better yet without any color ...a surface entirely white removed from any pictorial phenomenon, from any intervention aside from valuing the surface."<sup>4</sup> Fontana's holes and cuts remain for Castellani unique gestures, individually and heroically tied to the demiurgic figure of their author. Analytic and methodical by nature, educated in the school of Henry Van de Velde, inspired by the Bauhaus, careful to technical and social aspects of any project, Castellani needed a method that would allow him to intervene on a surface without "getting his hands dirty." Even his brief stint of the *Untitled* series in which the surface, now monochrome, is ruffled with folds, does not satisfy him as a landing place. This is the source of his invention.

Going back from line to point, from geometry to arithmetic, from composition to rhythm, from space to time, Castellani virtualizes Mondrian's tracings and entrusts them to light, transgressing all symmetry. "The only possible compositional criterion is that of possessing an elementary entity, a line, an indefinitely repeatable rhythm, a monochrome surface which is necessary to give the work itself the concreteness of the infinite and which can undergo the conjugation of time, the only conceivable dimension."<sup>5</sup> As regards Pollock, in adopting the principle of covering the surface "all-over", Castellani substitutes construction for painting and inverts the path of the abstract expressionist master. For, where the former proceeds centrifugally, establishing the dimensions of the painting only at the completion of the dripping process, Castellani establishes preliminarily both the measure and the system that will govern its realization. "I always start from the perimeter in which I build the arithmetical subdivisions which are the starting point [...], what happens within the surface is random [...] a randomness controlled by what I have predisposed on the perimeter [...], causality is generated by arithmetical progression."<sup>6</sup> Hence in the two key works



Lucio Fontana *Concetto Spaziale (Buch)* 1966 © Fondazione Lucio Fontana, Milan © 2015 Artists Rights Society (ARS), New York / SIAE, Rome

of 1959; while *Superficie nera a rilievo* (*Black surface with relief*) is monochrome and already entrusts the light-shadow dialectic to the dialogue between points in relief and points receding, albeit distributed still randomly across the surface, in the contemporary *Superficie a rilievo* (*Surface with relief*) the system has been perfected and rationalized to acquire the valence of a method. Simple numerical proportions guide the distribution of reliefs and recessions across the surface generated by a double order of nails one on the front the other on the rear, of equal force. This invention, which will remain constant, is both technical and poetic at the same time: going beyond the illusion of Renaissance perspective, and beyond the genuine and dramatic chiaroscuro, though still episodic, generated by Fontana's slashes, Castellani invents a system which, preserving the integrity of the canvas, translates three-dimensional representation in a three-dimensional reality of the canvas, placed under maximal tension.

This process is conceptually reversible: removing the two equal and contrary forces, the canvas resumes its original calm. "Then, at a certain point, I noticed that the only possibility I had was for a completely white canvas and this I lacked the courage to reach. The account became terribly different: a white canvas as one buys it from a supplier [...]. Not even Manzoni had arrived that far: when he went far beyond, he put stitches in the middle,"<sup>7</sup> he explained to Carla

<sup>4</sup> P. Manzoni, "Libera dimensione," in *Azimuth*, n. 2, 1960, no page number.

<sup>5</sup> E. Castellani, "Continuità e nuovo," no page number

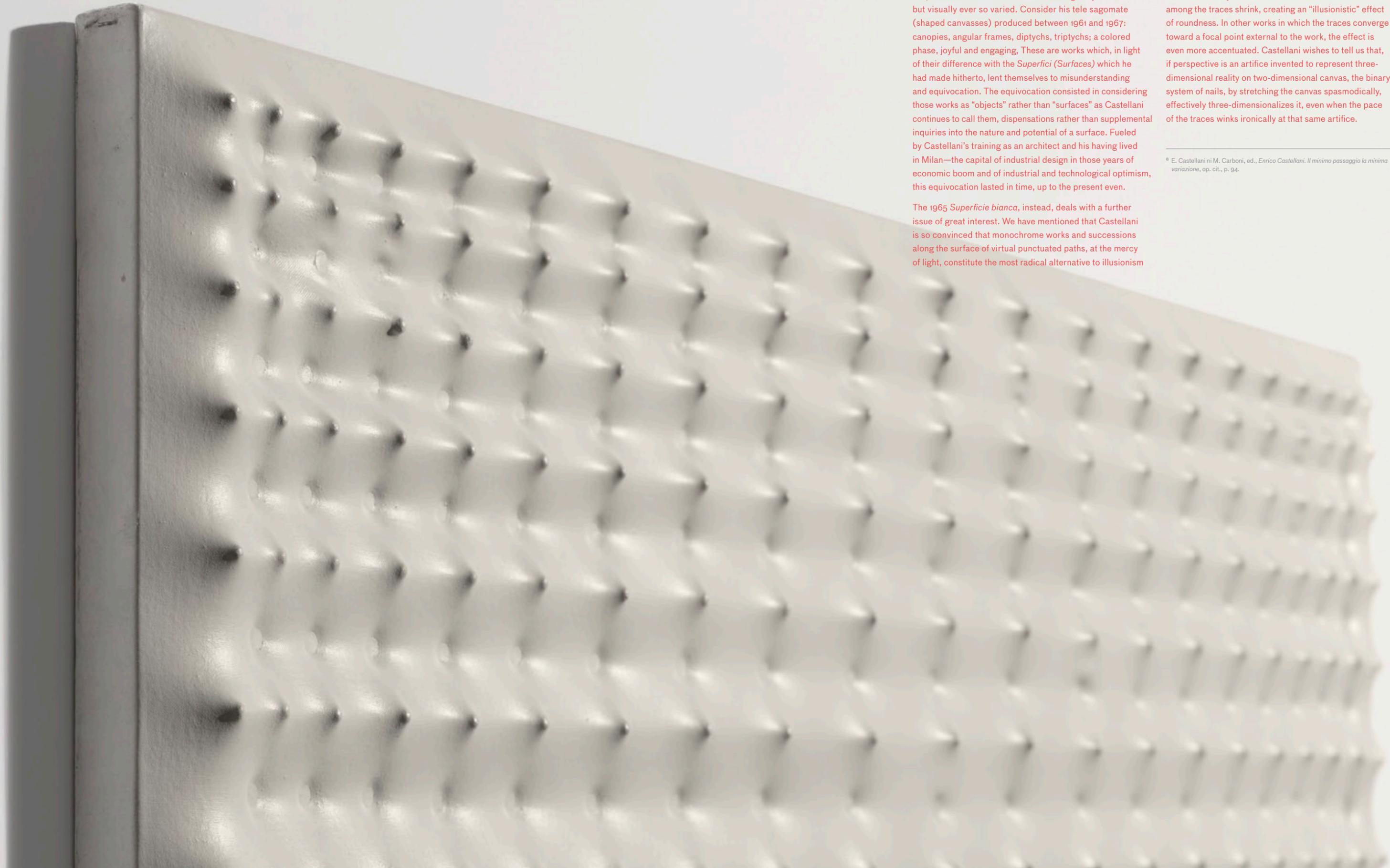
<sup>6</sup> E. Castellani in M. Carboni, ed., *Enrico Castellani. Il minimo passaggio la minima variazione*, exhibition catalogue, Università degli Studi di Roma "La Sapienza" Museo Laboratorio d'Arte Contemporanea, Roma 1994.

<sup>7</sup> E. Castellani in C. Lonzi *Autoritratto*, De Donato, Bari 1969, reprinted in A. Zeri, ed., *Castellani*, exhibition catalogue, Loggetta Lombardesca, Ravenna June-September 1981, *Essegi*, Ravenna 1984, p. 67.

<sup>1</sup> E. Castellani, interview with A. Trimarco in *Flash Art* n. 135, November 1986, p. 23.

<sup>2</sup> *Manifesto Blanco*, 1946, published in E. Crispolti, *Fontana, Catalogo generale*, Electa, Milan 1986, vol. 1 pp. 34-35.

<sup>3</sup> E. Castellani, "Continuità e nuovo" in *Azimuth*, n. 2, 1960, no page number.



Lonzi in 1969, in the pages of *Autoritratto (Self-portrait)*. Working poles apart, thanks to the infinite possible rhythmic paths, the surface is inexhaustibly variable. "In the end, one always paints the same painting,"<sup>9</sup> he declared proudly, in spite of results which were methodologically coherent but visually ever so varied. Consider his tele sagomate (shaped canvasses) produced between 1961 and 1967: canopies, angular frames, diptychs, triptychs; a colored phase, joyful and engaging. These are works which, in light of their difference with the *Superfici (Surfaces)* which he had made hitherto, lent themselves to misunderstanding and equivocation. The equivocation consisted in considering those works as "objects" rather than "surfaces" as Castellani continues to call them, dispensations rather than supplemental inquiries into the nature and potential of a surface. Fueled by Castellani's training as an architect and his having lived in Milan—the capital of industrial design in those years of economic boom and of industrial and technological optimism, this equivocation lasted in time, up to the present even.

The 1965 *Superficie bianca*, instead, deals with a further issue of great interest. We have mentioned that Castellani is so convinced that monochrome works and successions along the surface of virtual punctuated paths, at the mercy of light, constitute the most radical alternative to illusionism

and to composition that he is not afraid to tackle these aspects. On the surface in question, indeed, the alternating of reliefs and recedings is uniformly but not regularly distributed. Proceeding from the center to the margins of the work, the rhythm tends to accelerate while the intervals among the traces shrink, creating an "illusionistic" effect of roundness. In other works in which the traces converge toward a focal point external to the work, the effect is even more accentuated. Castellani wishes to tell us that, if perspective is an artifice invented to represent three-dimensional reality on two-dimensional canvas, the binary system of nails, by stretching the canvas spasmodically, effectively three-dimensionalizes it, even when the pace of the traces winks ironically at that same artifice.

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<sup>9</sup> E. Castellani in M. Carboni, ed., *Enrico Castellani. Il minimo passaggio la minima variazione*, op. cit., p. 94.

106

MARIO MERZ 1925–2003

Gambe (Legs)

1979

charcoal and gouache on linen, neon and transformer

70 × 113 inches (178 × 287 cm)

This work is registered with the Archivio Mario Merz  
under number 399/1979/TL.

**\$150,000 – 200,000**

Literature

*Italiana: Aspects of Avant-garde Art in Italy 1960–1986*,  
National Museum of Contemporary Art exhibition catalog,  
unpaginated, illustrates this work

*Mario Merz: Unreal City, Nineteen Hundred Eighty-Nine*,  
Solomon R. Guggenheim Museum exhibition catalog,  
pg. 158 illustrates this work

*Domus*, January 1980, no. 602, pg. 92 illustrates this work

Exhibited

*Mario Merz*, 1979, Galleria Toselli, Milan

*Italiana: Aspects of Avant-garde Art in Italy 1960–1986*,  
8–26 March 1988, National Gallery of Contemporary Art,  
Seoul, Korea (exhibition traveled to Jahrhunderhalle Hoechst,  
Frankfurt am Main, Germany; Staatliche and Staedtische  
Kunstsammlungen, Neue Galerie, Kassel, Germany)

Provenance

Sergio Casoli, Milan

Private collection, Turin

Acquired from the previous by the present owner



## MARIO MERZ



Bunk / ullstein bild / Getty Images

Created for the 1979 one-man exhibition at Galleria Toselli in Milan, *Gambe (Legs)* exhibits many of the dominant visual elements and concerns of Mario Merz's prolific practice. Clearly aware of the site of exhibition, Merz renders disembodied human legs in charcoal to balance on the curved edge of a gallery archway. Two arms, lightly rendered, protrude from the top of the canvas, the fingers touching the lower curve, highlighting the physical dimensions of the canvas. Bisecting the legs is Merz's signature neon tube. The impaled, distorted human form may suggest ideas of violence and constriction, but when analyzed in the context of Merz's oeuvre, it shows how art has the power to speak beyond the concerns of aesthetics and art history to relate to the reality of human life.

Chief among Merz's ideas was the monumental importance of the Fibonacci sequence—a series of numbers, each the sum of the two preceding digits, that was originally devised by the eponymous Italian mathematician in the 13th century to determine how many offspring a pair of rabbits would have in a year. The sequence begins: 1, 1, 2, 3, 5, 8, 13, 21, etc. This integer series serves as the numerical basis for many organic phenomena from the sprouting of certain fruits and flowers to the circular construction of nautilus shells. It is closely related to the golden ratio and has been used in architecture and art to achieve perfection. Merz explains: "[my work]... corresponds with the proliferations of the natural and corporal elements; for instance, we have a nose, two eyes, five fingers, etc. This series is biologically conceivable;

hence, the work has a direction and real roots. This series is not a mere fantasy; it is used in computers, by mathematicians and architects; so I thought it would be possible to create relationships with it; I made continuously transportable signs that contain it and assume it" (M. Merz qtd. in G. Celant, "The Organic Flow of Art", *Mario Merz*, exh. cat., New York, 1989, p.28). While there are no numbers depicted on the canvas, the arms, legs, and digits of the hands can be read as tallies. As the artist explains, the numbers come from nature and directly relate to the structure of organic beings, so a single tally mark is the equivalent of holding up one finger since they both signify the same concept. In this way, Merz utilizes the human figure to reference the numbers of the Fibonacci sequence. Merz did not limit himself to depictions of the human body, he created performances incorporating living individuals to showcase the connection between the body and the Fibonacci sequence. One such example is the performance *A Real Sum Is A Sum of People*, first conceived in 1972, in which the artist acted out the Fibonacci sequence by inviting guests to eat at a restaurant in a timed order—first no guests, followed by one, followed by a second, then two at a time, then three at a time, and so on, until there was no longer room in the restaurant to seat any others.

The Fibonacci sequence gains momentum, size and energy as it hurtles towards infinity. Merz believed that his paintings could harness this sense of perpetual movement and acceleration by making this sequence the basis of much of his work. In this way, the artist placed himself in a legacy

of other Italian artists fascinated with ideas of emulating modern speed. "Mario Merz is a child of Futurism. He follows a tradition that links Boccioni to Fontana; he feels that the object is in perpetual motion, seeking a different space, exploding light or crossing a threshold into a new dimension" (*Ibid.*, p.39). As Germano Celant explains in his essay accompanying Merz's 1989 Guggenheim Retrospective, Merz's use of the repeated leg may be a nod to Futurist Giacomo Balla's *Girl Running on a Balcony* of 1912. Balla's work captures the essence of movement and acceleration in the Modern age. As opposed to appearing as a solid mass moving through space, the girl is a collection of colorful strokes, particles of light hurtling forward. The body disintegrates into its environment, erasing divisions between subject and surroundings. This work showcases the Futurist concept of Dynamism—the idea that all objects in the world have kinetic energy and do not exist as separate entities, but constantly exchange this energy through colliding and combining with one another. As described in the Technical Manifesto of Futurist Painting: "The sixteen people around you in a rolling motor bus are in turn and at the same time one, ten four three; they are motionless and they change places. (...)The motor bus rushes into the houses which it passes, and in their turn the houses throw themselves upon the motor bus and are blended with it." In a similar fashion, Merz does not see a distinction between different objects, instead all things are linked and in constant motion, orbiting and colliding with one another, destroying traditional boundaries;



Giacomo Balla *Girl Running on a Balcony* 1912  
© 2015 Artists Rights Society (ARS), New York / SIAE, Rome

"...the numbers, like animals or shrubs, creep anywhere... the circularity of languages and artistic media, of culture and painting, has become total; all frontiers and limits have fallen, so that objects and images, paintings and materials can follow all possible and imaginable trajectories" (M. Merz qtd. in G. Celant, p.32).

One of the major ways in which Merz spoke about the unity of forces was through his use of neon. "Neon, for Merz, represents union, the passages between materials, filling the gaps between them. Its illuminating presences in the body of the canvas...not only lacerates them, but also reveals their secret underground centers; it makes them transparent and brings them up to the surface" (*Ibid.*, p. 36). Like Fontana's use of neon and his famous slashes, these lacerating lances of neon pierce the canvas not to foreground violence, but to break through the constraints of the picture plane and to expand it. Merz is indebted to Fontana's idea of Spatialism, the belief that since painting a physical object it must be concerned with physical as opposed to illusory space. "My paintings should not necessarily be hung on the wall, they can be placed on the floor or attached to the ceiling... It's good for paintings to start occupying a position in space, just like a chair or a table, which are useful in everyday life" (*Ibid.*, 17).

In *Gambe*, Merz directly links his painting to the surrounding architecture by abutting the canvas's lower edge with the upper curve of an arch in the gallery. The painting seems in many ways to have crawled or scaled the side of the wall.



Installation shot of the *Mario Merz* exhibition at Galleria Toselli, Milan in 1979. From left: *Cocodrillo d'Argento (Silver Crocodile)*; *Tre (Three)*, Museo Nacional Centro de Arte Reina Sofía permanent collection; *Gambe (Legs)*, present lot. © 2015 Artists Rights Society (ARS), New York / SIAE, Rome



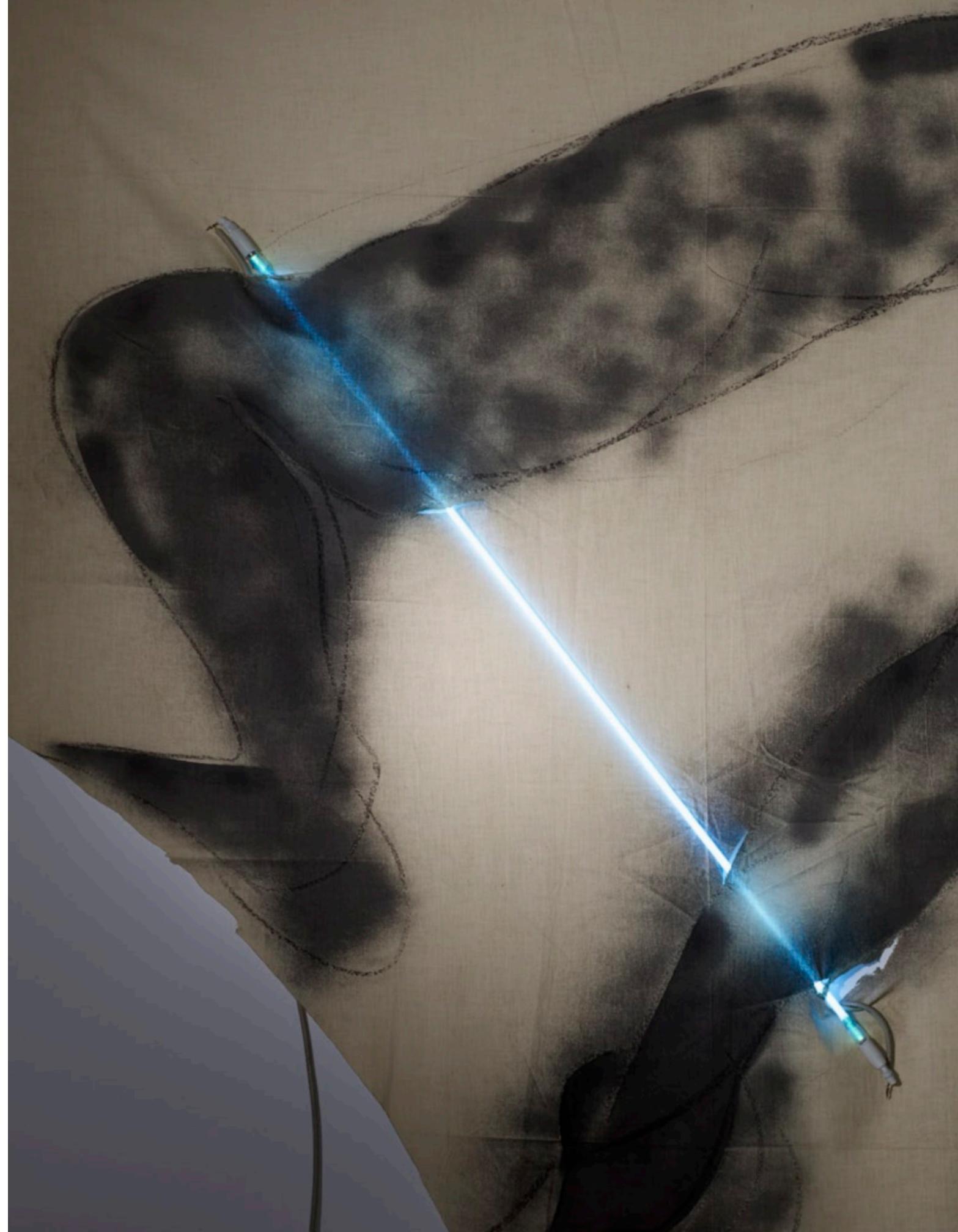
Lucio Fontana *Spacial Light* 1951 Courtesy Photo Archive Fondazione  
La Triennale de Milano © 2015 Artists Rights Society (ARS), New York / SIAE, Rome



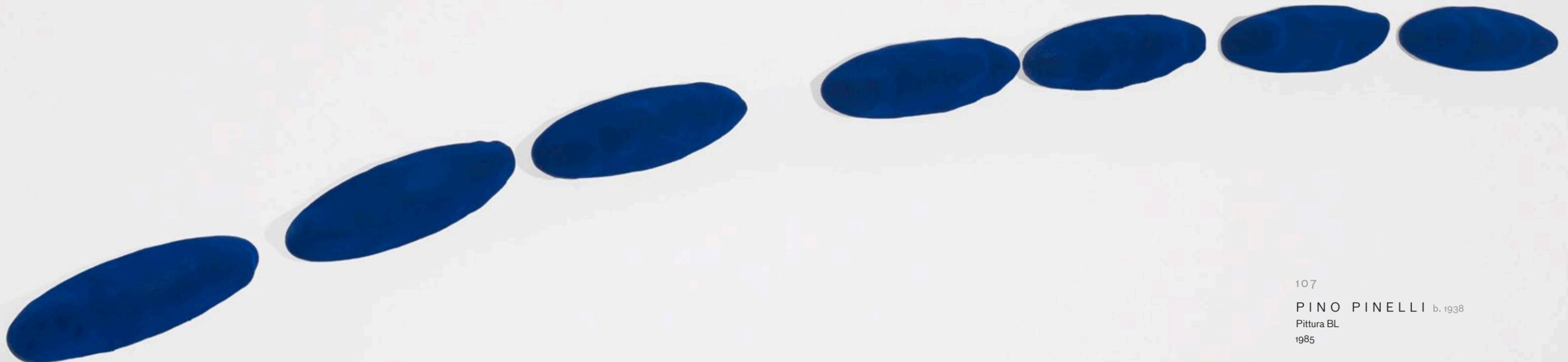
Detail from Constantine's Arch, Rome

"Beyond tying them to the ground, I see my paintings crawl up the wall. They promptly turn into a creeping crocodile or lizard. I very much want the canvas to creep rather than being on the wall in a decorative sense" (*Ibid.*, p.37).  
By placing the work in this specific corner, the artist calls attention to the arch itself. A Roman invention, an arch provided a novel load bearing solution to an advancing civilization, providing the basis for aqueducts, which would hydrate an empire, as well as the Colosseum and other important buildings. As a load bearing element, constantly under stress, distributing the weight of the building on either side—silent, still, but kinetic and dynamic—itself a reserved architectural testament to Dynamism.

*Gambe* not only displays Merz's idea of the inherent dynamism of art objects as typified by the Fibonacci sequence, but also links him to a grand tradition of Italian thinkers from the ancient Romans to Fibonacci, the Futurists, and Fontana.



Struggling to free itself from support, painting wanders on the walls of the exhibition spaces, giving birth to linear, circular, curved or simply random disseminations. Pinelli's plastic reliefs, aggregated along walls, are characterized by irregular perimeters, by thickness and density, by smooth or corrugated surfaces, but most of all by primary colors and their evocative tension. A seducing color that proliferates within architecture.  
**Alberto Zanchetta**



107

**PINO PINELLI** b. 1938  
Pittura BL  
1985

mixed media, in seven parts  
21 x 111 inches (53 x 285 cm)  
Signed, titled and dated to verso of one element  
'Pittura BL Milano 1985 Pino Pinelli'.

**\$20,000 – 30,000**

Literature  
*Pino Pinelli*, Galleria Dep Art exhibition catalog,  
ppg. 18–19 illustrates this work

Exhibited  
*Pino Pinelli*, 2015, Galleria Dep Art, Milan

Provenance  
Private collection, Milan

Once I've chosen the medium I want to work with, I proceed through successive drafts of color, applied with a roller, which initially give a rough surface to a part of the canvas; this is then covered with repeated layers of color, thus determining quantitative variables of pigment and hence different degrees of tension on the surface. The color shade that results should therefore not be understood in an atmospheric sense, but only as the result of a greater or lesser color stratification. **Gianfranco Zappettini**

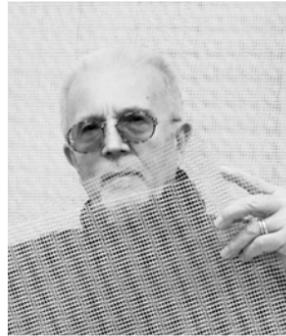


Photo courtesy Archivio Opera Zappettini  
MAAB Gallery, Milan, Photographed by  
Massimo V. Ronchi

108

**GIANFRANCO ZAPPETTINI** b. 1939

Superficie acrilica n. 317

1974

acrylic on canvas

31½ x 31½ inches (80 x 80 cm)

Signed, dated, titled and inscribed to verso

'G. Zappettini 1974 N. 317 Superficie acrilica'.

**\$5,000 – 7,000**

Provenance

Private collection, Venice



109

GIORGIO GRIFFA b. 1936

Linee Orizzontali

1975

acrylic on linen

94 ½ x 117 inches (240 x 297 cm)

Signed and dated to verso 'Giorgio Griffa 1975'.

**\$30,000 – 40,000**

Literature

*Il Miraggio della Liricità*, Liljevalchs Konsthall exhibition catalog, unpaginated, illustrates this work

Exhibited

*Giorgio Griffa*, 1990, Galleria Mara Coccia, Rome

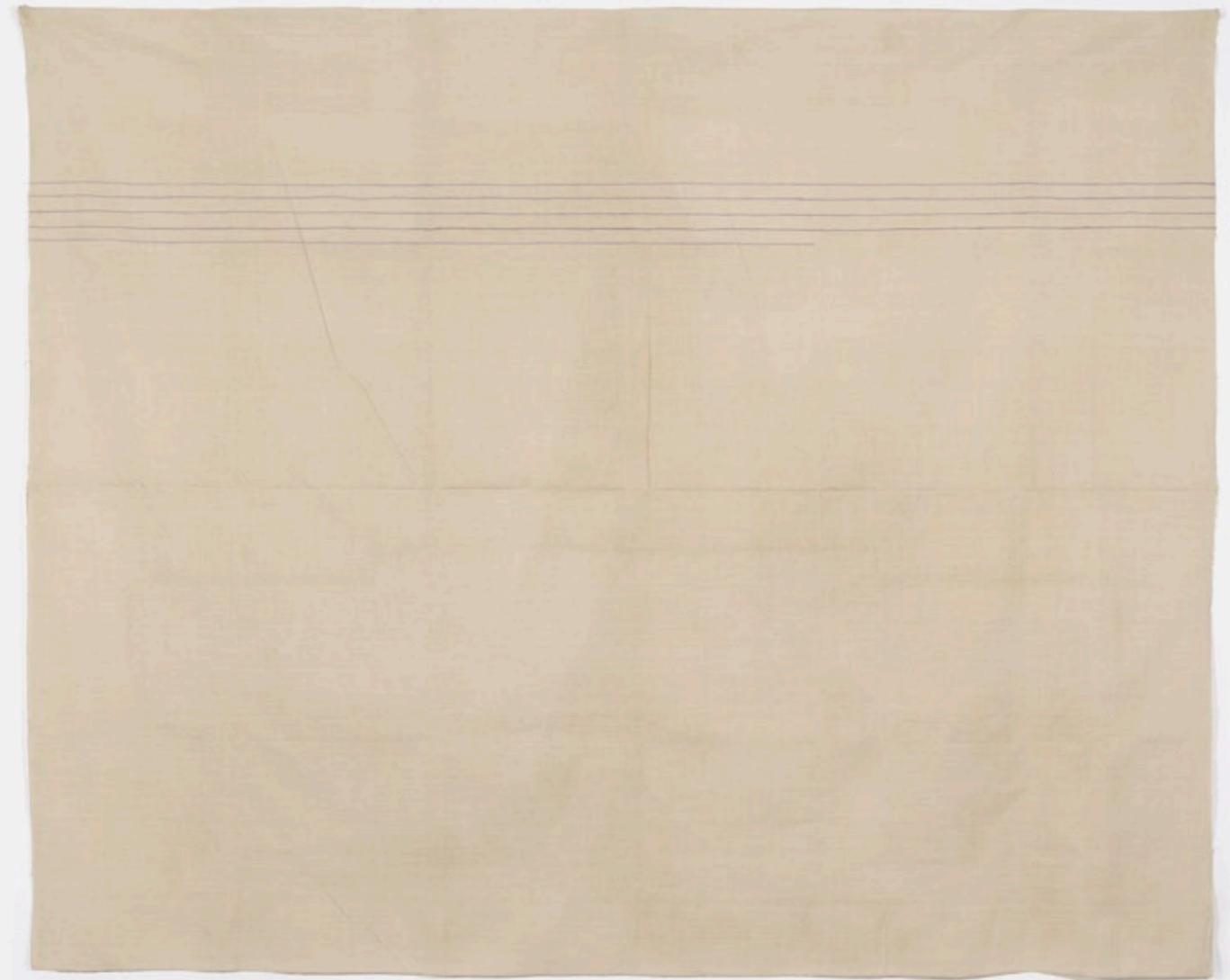
*Il Miraggio della Liricità*, 1991, Liljevalchs Konsthall, Stockholm

*Giorgio Griffa*, 2005, Galleria Spazia, Bologna

*Pittura 70*, 2006, Italian Cultural Institute, London

Provenance

Acquired directly from the artist in 1990 by the present owner



## GIORGIO GRIFFA

Giorgio Griffa never received a formal art education. While he took some painting classes as a child in Turin and later worked as an assistant to the painter Filippo Scropo, Griffa was primarily a lawyer working with his father and brother. It was this freedom from having to support himself from his art that allowed him in part to pursue absolute freedom in his paintings, unhindered by the dominant discourses of his day. In *Linee Orizzontali (Horizontal Lines)*, Griffa showcases a very personal style—four and half lines, foregrounding the wobbly passage of the artist's hand, amble along the upper edge of the large un-stretched sheet of linen. Gridded creases, an effect which the artist intentionally created, highlight the physicality of the work while also referencing the grids of Mondrian, whose work was the first avant-garde influence in Griffa's life. No aspect of the work's genesis is hidden—in fact there is no other subject to the works aside from the process by which they were created. Griffa made the event of painting the subject of painting at a time when many artists and critics abandoned the medium, considering it unable to speak to the complexities of the contemporary moment.

Throughout the 1960s and early 1970s, when Griffa began painting in his signature style, the Italian avant-garde was dominated by Arte Povera, literally meaning “Poor Art” because its practitioners used every day materials as opposed to traditional media to create their art. Artists such as Michelangelo Pistoletto, Alighiero Boetti, Jannis Kounellis and others employed throw-away materials to critique the

existing gallery system and break with the Modern constructs of painting and sculpture. While Arte Povera dominated the discourse of the age, and for many decades has been viewed as the major contribution of Italy to the visual arts at this time, a group of artists committed themselves to revitalizing the act of painting during the same period. Pino Pinelli, Carmengloria Morales, and Giorgio Griffa among others formed the Pittura Analitica (Analytical Painting) movement at a time when the Support/Surface group in Paris and American painters such as Brice Marden and Agnes Martin were reinvigorating the medium by foregrounding the process of creation and stressing the physicality of the painting as a sculptural object in space as opposed to a two dimensional support for illusory three dimensional space.

In an interview with scholar Marco Meneguzzo, Griffa explains his relationship with painting: “It became a challenge for me to verify whether painting was still able to see our contemporary world or if it was only an ‘old lady’ who spends her time remembering when she was young and attractive” (M. Meneguzzo, *Giorgio Griffa Early Works 1968–1973*, Luca Tommasi Arte Contemporanea, exhibition catalog, 2014, pg. 19). While Griffa's work may have seemed traditional to some of his contemporaries, his process was a radical affront to traditional easel painting. As opposed to stretching canvas, he preferred to use loose fabrics and linens as his support, systematically folding them to create a grid, which emphasized the physical space occupied by the work. These were tacked to the wall for display and then could be folded

along the creased grids for transportation and storage. By doing away with the canvas and unifying the support and the surface of the piece, Griffa's work was a clear break from traditional painting. Furthermore, the creased grid is not simply a reflection of the artist's gesture, but becomes a marker of the painting's journey through time, as it intensifies from being repeatedly hung and re-folded. In this way the creases speak of a long duration—the physical life of the work once it leaves the studio and enters in to a system of circulation.

Conversely, the four and a half lines speak of the short duration—the creation of the work. “What mattered was the spiritual adventure, the doing, the process” (*Ibid.*, pg. 11). Griffa's lines showcase the moment of creation—the time in which the artist and work interact, when the line that has already been created speaks back to the artist, informing him of where to place the next line. By following a basic set of “rules” or patterns, in which the first line would help to dictate the next, Griffa was able to create a practice that prized freedom over over-determination. “These same rules give me extraordinary freedom of work, because you no longer have formal problems and you realize that freedom is a margin, it is anything but an abstract factor, which is concretised only if you have a rule to deal with.” (*Ibid.*, pg. 17) Unlike an artist like Agnes Martin who used lines to complete pre-planned compositions, Griffa finished the work the moment he felt that the event was over. “I contrived not to finish the painting so that it remained the sign of the event” (*Ibid.*, pg. 15).



Giorgio Griffa 1970 di Paolo Mussat Sartor  
Paolo Mussat Sartor. Con licenza CC BY 4.0  
tramite Wikipedia, [https://it.wikipedia.org/wiki/File:Giorgio\\_Griffa\\_1970.jpg#/media/File:Giorgio\\_Griffa\\_1970.jpg](https://it.wikipedia.org/wiki/File:Giorgio_Griffa_1970.jpg#/media/File:Giorgio_Griffa_1970.jpg)

Therefore, the fifth line of *Linee Orizzontali* stops suddenly. Ideas of duration—of both the instantaneous and the teleological—play in to Griffa's story outside of his formal practice. In the early 1970s, Griffa enjoyed a number of important exhibitions with Ileana Sonnabend and was included in shows organized by Germano Celant, who is credited with naming and launching Arte Povera. However, the works were not a commercial success and by the mid-1970s were shown infrequently, especially in the U.S. There was a brief spark of success, followed by relative anonymity for many decades. That is until 2012, when Casey Kaplan gallery gave Griffa his first show in the U.S. in over 40 years. The prominent New York Times critic Roberta Smith hailed the show as a major success, stating that “his art deserves a place in the global history of abstraction” ([http://www.nytimes.com/2013/02/08/arts/design/giorgio-griffa-fragments-1968-2012.html?\\_r=2& .](http://www.nytimes.com/2013/02/08/arts/design/giorgio-griffa-fragments-1968-2012.html?_r=2& .)). Today, Griffa's analysis of painting feels fresh and linked to the work of many young artists who are exploring the potentials of painting by foregrounding materiality and process. The creases of Griffa's fabrics promise to become more pronounced.

110

SALVATORE SCARPITTA 1919 – 2007

Guard  
1961

bandages and mixed media

13 ¼ × 17 inches (34 × 43 cm)

Signed, titled, dated to verso 'S. Scarpitta Guard 1961'.

Inscribed to verso 'a Mario de Matteo Tuo S 1974'.

**\$100,000 – 150,000**

Literature

*Salvatore Scarpitta, Catalogue Raisonné*, Sansone, no. 299, pg. 183 illustrates this work

*Salvatore Scarpitta: Opere 1957–1991*, ex Convento della Purificazione exhibition catalog, pg. 51 illustrates this work  
*Scarpitta*, Civica Galleria Renato Guttuso di Villa Cattolica exhibition catalog, pg. 94 illustrates this work  
*Scarpitta*, Centro d'Arte Arbur exhibition catalog, pg. 44 illustrates this work

*Oltre la superficie. Attraversamento, estroflessione, disseminazione*, Centro Espositivo Rocca Paolina exhibition catalog, pg. 49 illustrates this work

*Salvatore Scarpitta*, Studio Gariboldi, exhibition catalog, unpaginated, illustrates this work

Exhibited

*Salvatore Scarpitta: Opere 1957–1991*, 1998, ex Convento della Purificazione, Arona

*Scarpitta*, 1999, Civica Galleria Renato Guttuso di Villa Cattolica, Bagheria

*Scarpitta*, 2000, Castelluccio di Pienza, Siena

*Scarpitta*, 2000–2001, Centro d'Arte Arbur, Milan

*Oltre la superficie. Attraversamento, estroflessione, disseminazione*, 2001, Centro Espositivo Rocca Paolina, Perugia

*Salvatore Scarpitta*, 2014, Studio Gariboldi, Milan

Provenance

Gift from the artist

Private collection, Milan

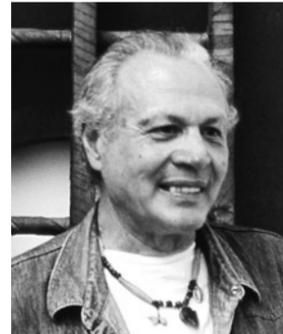
Private collection, Lanciano

Private collection



These empty spaces were like open cuts, like wounds... They represented the first case of a step forward after the provocation of Burri. Piero Dorazio

## SALVATORE SCARPITTA



Giorgio Lotti / Mondadori / Getty Images

Dated 1961 and created the year after Salvatore Scarpitta's second solo exhibition at the Leo Castelli Gallery in New York, *Guard* is an early example of the influential 'bandaged canvasses' series started in 1957. Its distinctive wide openings are the result of torn canvas strips wrapped and interwoven to form discontinuous and open surfaces. Using the color red combined with black and natural pigmentation, the work expressively evokes the idea of the wounded canvas, heightened by the irregular surfaces, and belongs to a group of works that anticipates the artist's interest in incorporating car racing into art.

Referring to the canvas openings, Piero Dorazio states that "these empty spaces were like open cuts, like wounds (...). They represented the first case of a step forward after the provocation of Burri" (Piero Dorazio, "For Salvatore Scarpitta" in: *Scarpitta*, Centro d'Arte Arbur exhibition catalog, 2000, ppg. 31-32). He explains that Scarpitta used his newly born daughter's swaddling bands, which he stiffened with glue and painted before wrapping them around the stretchers, often creating wide openings. These were often referred to by the artist as windows: "For me the cut was always due to this kind of claustrophobia (...), the claustrophobia of being closed in a rectangle. Opening the painting was not a matter of elegance, it was a way to open a window, a haven" (G. Celant, *Salvatore Scarpitta*, Gallerie Notizie exhibition catalog, Turin, Studio C., Brescia, 1972, unpaginated). It is in fact no coincidence that Scarpitta's pioneering canvas 'openings' developed in parallel with

the end of the war and the emergence of the baby boom generation.

This fusion of sculpture and painting is often associated with Lucio Fontana's 'cuts'. According to Piero Dorazio, Scarpitta's torn paintings may have had an influence on Fontana's work: "when Fontana came to Rome I took him, as well as Leo Castelli soon after, to Salvatore's studio. The next year I went to visit Fontana and his studio was full of canvasses with the famous slashes, which could only have been suggested by the swathing bands of Scarpitta" (Piero Dorazio, "For Salvatore Scarpitta" in: *Scarpitta*, Centro d'Arte Arbur exhibition catalog, 2000, ppg. 61-62).

The meeting with Leo Castelli in 1958 resulted in a breakthrough in Scarpitta's life, and strongly influenced his decision to move back to the US. In New York he became involved with the circle of artists associated with Castelli, in particular Jasper Johns and Robert Rauschenberg whose works highly resonated with that of Scarpitta'. He was also admired by various abstract expressionist artists such as Mark Rothko, Franz Kline and Willem De Kooning. The latter in fact stated "Burri makes wounds but you heal them!" (Scarpitta, quoted in L. Sansone, *Salvatore Scarpitta: Catalogue Raisonné*, Vol. I, Milan, 2005, ppg. 65-66).

The works from the period of the late 1950s to the early 1960s are considered the most significant within Scarpitta's oeuvre. Another work dated 1961 and also characterized by contrasting strips of colors is *Longhorne*, which takes



Sacco, 1953 (oil, gold leaf, varnish and muslin mounted on muslin), Burri, Alberto (1915-95) / Private Collection / Photo © Christie's Images / Bridgeman Images © 2015 Artists Rights Society (ARS), New York / SIAE, Rome



Salvatore Scarpitta in his dirt track race car, no. 59, 1980s / unidentified photographer. Leo Castelli Gallery records, circa 1980-2000, bulk, 1957-1999. Archives of American Art, Smithsonian Institution.

its name from a track for racing cars in Pennsylvania which Scarpitta often visited at the beginning of the 1960s. Originally from the Leo Castelli Gallery and exhibited in 1985 in the Padiglione d'Arte Contemporanea in Milan, the work is now part of the permanent collection of the Stedelijk Museum. The importance of works such as *Guard* and *Longhorne* lies in the fact that through the minimal aesthetic of black canvas strips evoking racing tracks or car seat-belts, they anticipate Scarpitta's interest in incorporating car racing into art.

111

LUCIO FONTANA 1899 – 1968

Anta di mobile bar

1952 – 1953

reverse-painted glass

35 ½ × 43 ¼ inches (90 × 110 cm)

\$100,000 – 150,000

Literature

*Lucio Fontana: Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, Tome II, no. 52–53 V 44, pg. 920 illustrates this work

*In viaggio con Fontana, Gio Ponti, Boetti...: il mondo di Lisa Ponti*, Palazzo delle Stelline exhibiton catalog, pg. 41 illustrates this work

Exhibited

*In viaggio con Fontana, Gio Ponti, Boetti...: il mondo di Lisa Ponti*, 2005, Palazzo delle Stelline, Milan

Provenance

Private collection, Milan

Galleria Il Ponte, Milan

Private collection, Rome



## LUCIO FONTANA



Archivio Cameraphoto Epoche / Getty Images

In the midst of WWII, Lucio Fontana asserted that a new form of art was required to capture the drastically new state of the world brought on by the technological boom of the war. In 1946, in his first of six manifestos, he wrote: "The discovery of new physical forces, the mastery of matter and space gradually impose on man conditions which have never existed heretofore in history. The application of these discoveries to all the forms of life produces a modification in the nature of man." Fontana contends that man is forever altered by the technological shifts of the moment and art must reflect this evolution by no longer limiting itself to traditional media and subject matter. "We are abandoning the use of known forms of art and we are initiating the development of an art based on the unity of time and space." It was from this assertion that Fontana's idea of Spatialism was born. Put simply, Spatialism argues that art must be integrated into the world by affirming its own status as an object as opposed to remaining a 2D plane upon which illusory space can be depicted. As part of his mission to expand the possibilities of art, Fontana not only famously slashed monochrome canvases to expose the hidden dimension behind, but experimented with a wide variety of media, from neon, television and installation to architecture and furniture design. One such work, *Anta di mobile bar* is made from oil paint applied to glass, a media that Fontana used relatively rarely but to great effect. In this piece, created in 1952–1953, blue, black and gold strokes hurtle across the glass referencing the broad gestures of American Abstract Expressionists popular at the time.

Using glass, as opposed to canvas, as a support, Fontana nods to the TV screen, which was proliferating around the world at the time. *Anta di mobile bar* perfectly embodies Fontana's idea of Spatialism by linking the corporeal aspect of expressionist painting with the ephemeral idea of the cosmos as typified by the transmission of information from outer space through televisions.



Spatial Concept, Portrait of Iris Clert, 1961 (oil & coloured glass on canvas), Fontana, Lucio (1899–1968) / Private Collection / Photo © Christie's Images / Bridgeman Images © 2015 Artists Rights Society (ARS), New York / SIAE, Rome

Glass provided the artist with the ability to construct a variety of art forms that exist outside of the traditional space of fine art and explore the intersection of objects and humanity in an everyday setting. In his *Pietre* or *Stone* series, Fontana incorporated pieces of glass on to impasto slashed and pierced monochrome canvases. The glass "stones" were sourced from Murano, a lagoon in Venice that had been the heart of Italian glass blowing since Roman times. By incorporating these glass "stones" on his canvas, Fontana rooted his pieces to the land of Italy itself, creating a historical connection to the generations of Italian craftsmen and artists before him. In addition to this, Fontana collaborated with the Italian designer Osvaldo Borsani to design glass tables. These pieces had a function in the daily life of an individual. By experimenting with glass in this way, Fontana was linking his work to functionality and daily life, inserting his artwork into a discourse and circulation outside of the confines of fine art. Not content to explore the history of glass production and use, Fontana also noted how it was being deployed in the use of televisions. He understood that the glass screen, a plastic, everyday item, was a conduit for signals beamed from outer space. It was both a physical fixed object and a space from which an infinite number of images and ideas could be broadcast.

By the early 1950s, it became possible for families to watch artists at work in their studios on television sets. The most iconic piece of footage relating to the creation of art in this time was Hans Namuth's film showing Jackson Pollock painting in his Long Island studio. In order to capture Pollock's signature strokes, Namuth had him paint on glass for the first time. By placing the camera under the glass, Namuth could capture the physicality of Pollock's movement. The abstract strokes of *Anta di mobile bar* certainly owe their origins to Pollock and his heroic gestures (If Fontana did not see the Namuth footage, he would most likely have seen Pollock's first exhibition in Paris at the Facchetti gallery in March 1952). However, the idea that this supposedly primal process could be captured and transmitted to millions of people around the world (the first transcontinental broadcast from the United States occurred in 1951), was what would have most interested Fontana. While Pollock's paint strokes were indices of a physical activity, the strokes in *Anta di mobile bar* feel frozen in their movement. Like molecules captured in a scientific slide, these blasts of paint seem to be magnified particles that are part of a larger, perhaps infinite, organism. In essence, Fontana's strokes speak of capturing, manipulating, and re-transmitting fast moving objects.



Still from Hans Namuth's film *Jackson Pollock 51*. © 2015 Artists Rights Society (ARS), New York / SIAE, Rome

In 1952–1953, the years that he created *Anta di mobile bar*, Fontana made a direct connection between his artwork and television in the *Television Manifesto of the Spatial Movement*: "For the first time throughout the world, we Spatialists are using television to transmit our new forms of art based on the concepts of space, to be understood from two points of view: the first concerns spaces that were once considered mysterious but that are now known and explored, and that we therefore use as plastic material. The second concerns the still unknown spaces of the cosmos—spaces to which we address ourselves as data of intuition and mystery, the typical data of art as divination." Here Fontana clearly delineates his interest in using known, everyday, plastic elements to capture the unknown ephemeral space of the cosmos. It was this same year that Fontana worked with RAI Broadcasting to broadcast a work into the ether, fulfilling his goal of employing new technology to push the possibilities of art forward.

Like the television, which is a plastic object that has the ability to broadcast endless information through a connection to the cosmos, *Anta di mobile bar* is a physical art object that transmits a poignant, yet protean concept to the receptive viewer. By employing glass to freeze and examine the make-up of Pollock-esque heroic strokes, Fontana speaks to the constantly shifting topography of artistic expression as well as the long history of fabrication, from the creation of Roman glass in Murano to the modern factories producing televisions. *Anta di mobile bar* collapses time and space by linking the past to the future and the earth to the cosmos.



Chris Felver / Getty Images

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ARNALDO POMODORO b. 1926

The Column

1961

cast bronze

9 x 38½ inches (23 x 97 cm)

This work is unique. This work is registered with the Arnaldo Pomodoro Archive, Milan under number AP171.

**\$ 40,000–60,000**

Literature

*Arnaldo Pomodoro: Catalogo Ragionato della Scultura*,  
Gualdoni ed., no. 264, pg. 467 illustrates this work

Provenance

Acquired directly from the artist in 1962 by Joshua A. Gollin, New York  
Sotheby's Parke Bernet, New York, 28 May 1976, Lot 619C

Private collection

Sotheby's, New York, *Contemporary Art Day Sale*, 10 November 2010,  
Sale No8679, Lot 256

Acquired from the previous by the present owner



## TERMS AND CONDITIONS OF THE SALE

Each Lot in a Wright Auction or Wright Catalogue is offered subject to the following Terms and Conditions of Sale ("Terms"), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, "we," "us," "our," "Wright" or similar terms mean R. Wright, Inc. and any of its agents, and "you," "your," "buyer" or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section 9 below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

### 1 BIDDING AT AUCTION

**Prerequisites** To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require photo identification and bank references.

**Assumed Costs and Risks** By Bidding, you understand that any Bid you submit can and may be regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer's Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer's hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export.

**Auctioneer Discretion** The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

**Bidding Increments** All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

\$25 – 500	\$25 increment
\$500 – 1,000	\$50 increment
\$1,000 – 2,000	\$100 increment
\$2,000 – 3,000	\$200 increment
\$3,000 – 5,000	\$250 increment
\$5,000 – 10,000	\$500 increment
\$10,000 +	\$1,000 increment or auctioneer's discretion

**Reserve** All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the "Reserve"). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

**Remote Bidding** As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

### 2 PAYMENT FOR AND COLLECTION OF PURCHASES

**You Pay Buyer Costs** If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot: i. Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); ii. Buyer's Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. iii. any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the "Buyer Costs"). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

**Payment Procedure** You agree to pay all Buyer Costs immediately following Wright's acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

**Title and Risk of Loss** Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright’s acceptance of a Purchase Price Bid.

**Security** As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently (“Security Interest”). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. Upon request, you will sign and promptly return any documents sought by us to protect and confirm our interests including but not limited to a UCC-1 Financing Statement.

**Delivery** Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer’s sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

**Storage, Abandonment and Related Charges** All purchased Lots not collected from Wright’s facilities by buyer or buyer’s authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than \$5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling suchmatter), without any further liability to the buyer. You agreethat this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

**Breach** If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following:

i. cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); ii. reselling the Lot, at public or private sale, with or without reserve; iii. retention of any amounts already paid by the buyer as a processing fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell

the Lot); iv. rejection of any Bids by the buyer at future auctions; v. setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or vi. taking any other action we deem necessary or appropriate under the circumstances.

### 3 LIMITED WARRANTY

“As Is”, “Where Is”. Except as expressly stated below, each Lot is sold “as is” “where is”, with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalogue or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalogue or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

**Authorship Warranty** Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalogue with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in **Bold** type in the applicable and most current Wright Catalogue. The term “Author” or “Authorship” means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in **Bold** type in the applicable and most current Wright Catalogue, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalogue).

**Exclusions from and Conditions to the Authorship Warranty** Notwithstanding, this warranty is subject to the following: i. The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. ii. This warranty shall not apply to any Lot for which a Wright Catalogue description states that there is a conflict of opinion among specialists as to Authorship. iii. This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. iv. The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer’s claim prior to buyer’s receipt of any remedy pursuant to this warranty.

### Buyer’s Only Remedy for Authorship Warranty Breach

The buyer’s sole remedy, and Wright’s sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

**Limit of Liability** In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

### 4 RESCISSION OR VOIDING OF SALE BY WRIGHT

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer’s Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney’s fees) arising as a result of such third party claim.

### 5 COPYRIGHT NOTICE

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the “look and feel” of, the Wright website and each Wright Catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

### 6 SEVERABILITY

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

### 7 GOVERNING LAW

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

### 8 EXPENSES

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys’ fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the “Enforcement Costs”) within thirty (30) days of the buyer’s receipt of Wright’s invoice for such Enforcement Costs.

### 9 DEFINITIONS

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 4. **Bidding, Bid** or **place a Bid** means a prospective buyer’s indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 2. **Buyer Costs** has the meaning given in Section 3. **Buyer’s Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including \$100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of \$1,000,000.

**Hammer Price** means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

**Register to Bid** or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 2. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

**Security Interest** has the meaning given in Section 3. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

**Terms** has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalogue** means the design catalogues published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright’s website directly or solicited after a Lot fails to sell at auction.

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ITALIAN ART

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